BRILLIANT
CLASSICS
MESSIAEN
QUATUOR POUR LA FIN DU TEMPS
Davide Bandieri CLARINET | Lisa Schatzman VIOLIN
Joël Marosi CELLO | Marja-Liisa Marosi PIANO

Olivier Messiaen

Quatuor pour la fin du Temps

[Quartet for the End of Time]

1.	Liturgie de cristal	2’48
2.	Vocalise, pour l’Ange qui annonce la fin du Temps	5’32
3.	Abîme des oiseaux	7’59
4.	Intermède	1’46
5.	Louange à l’Éternité de Jésus	8’36
6.	Danse de la fureur, pour les sept trompettes	7’06
7.	Fouillis d’arcs-en-ciel, pour l’Ange qui annonce la fin du Temps	8’01
8.	Louange à l’Immortalité de Jésus	8’19

Davide Bandieri *clarinet*
Lisa Schatzman *violin*
Joël Marosi *cello*
Marja-Liisa Marosi *piano*

'There are works that are like a bridge built across the absolute, an attempt to go beyond Time'. So wrote - signing his name with the initials V.H. - the author of the article that appeared on 1 April 1941 in *Le Lumignon*, the newspaper of *Stalag VIII A* in Görlitz, Silesia, the labour camp where **Olivier Messiaen** was held prisoner, and where, on the frigid 15 January 1941, that masterpiece 'beyond time' that is the *Quatuor pour la fin du Temps* saw the light of day. Performing it, in barrack twenty-seven, were Jean Le Boulaire on violin, Henri Akoka on clarinet, Étienne Pasquier on cello and Messiaen himself on piano. An unusual ensemble - as is the genesis of the piece - dictated by more than just material continuity: enlisted after the outbreak of World War II, Messiaen, Akoka and Pasquier met in Vauban, near Verdun; a kind of elective affinity immediately united them in a solid friendship. It was here that, inspired by Akoka's clarinet and the singing of birds during dawn watches with Pasquier, Messiaen - an expert ornithologist, he knew how to distinguish and transcribe 'on a human scale' the cries of countless birds - composed *Abîme des oiseaux* for solo clarinet, which later became the 3rd movement of the *Quatuor*. Taken prisoner in June 1940, the three were taken to Görlitz, where they met Le Boulaire and where Messiaen wrote the other movements: a trio for violin, clarinet and cello (*Intermède*, 4th movement), two *Louanges - à l'Éternité de Jésus for cello and piano (V)* and *à l'Immortalité de Jésus for violin and piano (VII)*, transcribed, from memory, from the earlier *Fêtes des belles eaux* for onde Martenot (1937) and *Diptyque* for organ (1930) - and I, II, VI and VII, the only ones with the full quartet. The aura of mysticism emanating from Messiaen won over German prisoners and officers. In the Stalag, where cold and hunger reigned, the status of musicians reserved certain 'privileges' for the four: a few extra pieces of bread, the chance to rehearse a few hours a day, paper and pencils for composing and, for Pasquier, a cello purchased with money collected from fellow prisoners.

The *Quatuor* is an emblematic case of how 'the title, [subtitle] and programme of the work' - *Quatuor pour la fin du Temps 'en hommage à l'Ange de l'Apocalypse, qui lève la main vers le ciel en disant: "Il n'y aura plus de Temps"'* - become one, 'a conceptual symbol of the constructive idea' (Schreiber). As Messiaen himself explained before the concert, the first six verses of the tenth chapter of the *Apocalisse* of John constitute the inspiration for the piece. 'When I was a prisoner, the absence of food made me have colourful dreams: I saw the angel's rainbow and strange swirls of colours.[...]. That is why I went back to reading *Revelation*'. *'Il n'y aura plus de Temps* means that there will be no more space and time. One leaves the human dimension, with its cycles and destiny, to enter eternity'. Following in the footsteps of St Augustine and St Thomas, Messiaen considered Temps as a creature of God. 'When someone dies he is no longer in time, he does not undergo it. He is in eternity. This is what the *Quatuor* speaks of: at the end of Time, when the universe is no more, he will slip into Eternity', that timeless and otherworldly dimension that, in the coexistence of past, present and future, pertains to God. And to music, temporal art par excellence, Messiaen entrusts this task; a music with an 'essentially immaterial, spiritual, catholic' language.

What makes the *Quatuor* the artistic-spiritual apex of this profoundly religious man's constant reflection (both theoretical and philosophical-theological) on Time is in fact the intersection and interpenetration of the linguistic, theological and symbolic levels: the 'grammatical' elements are sublimated and made functional to the attainment of an otherworldly dimension and, vice versa, spirituality and symbology pervade language and form. 'I don't like being binary, doing the steps in time": Messiaen's innovative language disrupts the metric-accentuative system of tonal music in favour of an amensurate music, aided by suggestions derived from the Greek metrics learnt from Dupré and Emmanuel, from the 120 *decitâla* of the *Samgitaratnâkara* of the Hindu theorist Sarngadeva (13th century) and from the 'vital principle of Stravinsky's rhythms'; but also from the discursiveness of Gregorian chant, the lulling music of Debussy, the rhythmic richness of birdsong. The Western divisive system gives way to the multiplication of a short value that contributes to the formation of irregular rhythms (often prime numbers), augmented and diminished rhythms, rhythmic pedals and rhythms that cannot be retrograded, i.e. palindromic, which, while unfolding in time, close in on themselves, contradicting directionality. On a formal level, the eight movements of the *Quatuor* - linked, even at a distance, by symbolic correspondences - reflect the biblical perfection of the number seven: the six days of Creation sanctified by the divine Shabbat. But 'the rest of the seventh day is prolonged into eternity and becomes the eight of indefectible light and unalterable peace'.

The *Quatuor* is supported by a solid rhythmic-formal framework: suffice it to see the complex rotary mechanism made up of two different cutaway-colour pairs of the *Liturgie de cristal*, potentially infinite and crystallised in its repetitiveness, or the 'irresistible steel movement, formidable sonorous granito' that is the *Danse de la fureur, pour les sept trompettes*, one of the innovative summits of Messiaen's language; here man, overwhelmed by a disruptive force, loses all reference points.

Messiaen melodically and harmonically envelops this framework by drawing on a personal vocabolario of seven modes (unusual scalar systems, characterised by their divisibility into modules and limited transposability) which, 'realising a kind of tonal ubiquity, bring the listener closer to eternity'. Multicoloured images, solemn silences of adoration, marvellous lights and visions of peace also poetically and symbolically invest the *Quatuor*: in the 7th movement, dedicated to the rainbow above the angel's head, a whirlwind of superhuman sounds and colours, of iridescent rainbows raise the listener towards the otherworldly sphere. A special synaesthetic faculty enabled Messiaen to 'see' coloured sounds and 'hear' colours. The 'cascades of gold-green, red-violet, blue-orange chords' of the piano in the *Vocalise pour l'Ange* and the *Fouillis d'arcs-en-ciel* reflect the fascination exerted on him by the stained-glass windows of the Sainte Chapelle in Paris. And then the birds: for Messiaen a symbol of freedom and the desire for light, stars, rainbows. Their song makes its entrance in the *Liturgie de cristal* to unfold jubilantly in the central part of the *Abîme des oiseaux*, in contrast to the outer parts, where long notes, silences and exasperated dynamics remain the abyss: the meshes of Time in which man is imprisoned.

In the *Quatuor*, tensions, resolutions and linear discursiveness give way to a modular construction with pieces of musical material juxtaposed and superimposed like the components of church windows. Only the *Intermède*, with its metric regularity, represents a still 'earthly' oasis, reminding man of what he is leaving behind in terms of both symbolism and language.

The difficulty of the *Quatuor* is well known; in Görlitz, to musicians already unbalanced by the lack of traditional metrical references, Messiaen demanded extreme and unusual instrumental effects: exasperated dynamics, unheard-of force and maximum precision in the *Danse de la Fureur*, almost impossible pianissimi. Akoka complained about overly high notes and long phrases, Le Boulaire about wide, inhumanly slow melodic strings. But the composer's serenity instilled confidence, making possible what seemed not to be, raising everything to a higher level. 'Messiaen's music was not made of instruments, but of something that went far beyond them.'

Two double strings enshrine the symbol of infinity: the eternity heralded by the first movement is echoed in the two *Louanges*, of exasperating slowness; here the brief value takes on an autonomous value: each single piano chord seems to express an eternally dilated instant of life, an instant unto itself, with no further relation to the previous and the next. And, above that, the very long and ethereal melodies of the cello in the 5th, and especially of the violin in the last movement, with its progressive ascent towards the treble, seem to constitute that 'bridge across the Absolute' mentioned earlier.

'I composed this quartet to escape from snow, from war, from imprisonment and from myself. [...] In the midst of three hundred thousand prisoners [30,000], I was probably the only one who was not,' Messiaen says. But the religious silence that enveloped the finale of the performance - 'what a sublime masterpiece creates' - shows how the *Quatuor*'s music raised its audience above barbarity, hunger and cold too. Even today, listening to this music 'alien to earthly beauty and pervaded by the idea of God,' we perceive its essence 'beyond Time' imbued with faith and religiosity.

© *Donatella Meneghini*

Translation: BC

«Ci sono delle opere che sono come un ponte costruito attraverso l'Assoluto, un tentativo di andare oltre il Tempo». Così scriveva – firmandosi con le iniziali V. H. – l'autore dell'articolo apparso il 1° aprile 1941 su *Le Lumignon*, il giornale dello *Stalag VIII A* a Görlitz, in Slesia, il campo di lavoro dove Olivier Messiaen era tenuto prigioniero, e dove, nel gelido 15 gennaio 1941, vide la luce quel capolavoro «oltre il tempo» che è il *Quatuor pour la fin du Temps*. Ad eseguirlo, nella baracca ventisette, Jean Le Boulaire al violino, Henri Akoka al clarinetto, Étienne Pasquier al violoncello e Messiaen stesso al pianoforte. Un organico insolito – così come la genesi del brano –, dettato dalla contingenza non soltanto materiale: arruolati dopo lo scoppio della Seconda Guerra Mondiale, Messiaen, Akoka e Pasquier si conobbero a Vauban, vicino a Verdun; una sorta di affinità elettiva li unì immediatamente in una solida amicizia. Fu qui che, ispirato dal clarinetto di Akoka e dal canto degli uccelli durante i turni di guardia all'alba con Pasquier, Messiaen – esperto ornitologo, sapeva distinguere e trascrivere "in scala umana" il verso di innumerevoli uccelli – compose *Abîme des oiseaux* per clarinetto solo, divenuto poi il III tempo del *Quatuor*. Fatti prigionieri nel giugno del 1940, i tre furono condotti a Görlitz, dove conobbero Le Boulaire e dove Messiaen scrisse gli altri movimenti: un trio per violino, clarinetto e violoncello (*Intermède*, IV movimento), due *Louanges – à l'Éternité de Jésus* per violoncello e pianoforte (V) e *à l'Immortalité de Jésus* per violino e pianoforte (VII), trascritte, a memoria, dai precedenti *Fêtes des belles eaux* per onde Martenot (1937) e *Diptyque* per organo (1930) – e I, II, VI e VII, gli unici con il quartetto al completo. L'aura di misticismo emanata da Messiaen conquistò prigionieri e ufficiali tedeschi. Nello *Stalag*, dove regnavano freddo e fame, lo *status* di musicisti riservò ai quattro alcuni "privilegi": qualche pezzo di pane in più, la possibilità di provare alcune ore al giorno, carta e matite per comporre e, per Pasquier, un violoncello acquistato con il denaro raccolto dai compagni prigionieri.

Quello del *Quatuor* è un caso emblematico di come «titolo, [sottotitolo] e programma dell'opera» – *Quatuor pour la fin du Temps* «*en hommage à l'Ange de l'Apocalypse, qui lève la main vers le ciel en disant*: "*Il n'y aura plus de Temps*"» – diventino tutt'uno, «simbolo concettuale dell'idea costruttiva» (Schreiber). Come Messiaen stesso spiegò prima del concerto, i primi sei versetti del decimo capitolo dell'*Apocalisse* di Giovanni costituiscono l'elemento ispiratore del brano. «Quando ero prigioniero, l'assenza di cibo mi faceva fare sogni colorati: vedevo l'arcobaleno dell'Angelo e strani turbinii di colori. […]. Per questo tornai a leggere l'*Apocalisse*». «*Il n'y aura plus de Temps* significa che non ci saranno più spazio e tempo. Si lascia la dimensione umana, con i suoi cicli e il suo destino, per entrare nell'eternità». Sulla scia di Sant'Agostino e San Tommaso, Messiaen considerava il Tempo come una creatura di Dio. «Quando qualcuno muore non è più nel tempo, non lo subisce. È nell'eternità. Di questo parla il *Quatuor*: alla fine del Tempo, quando l'universo non sarà più, scivolerà nell'Eternità», quella dimensione atemporale e ultraterrena che, nella coesistenza di passato, presente e futuro, pertiene a Dio. E alla musica, arte temporale per eccellenza, Messiaen affida questo compito; una musica dal linguaggio «essenzialmente immateriale, spirituale, cattolico».

A rendere il *Quatuor* vertice artistico-spirituale della costante riflessione (sia teorica che filosofico-teologica) sul Tempo di quest'uomo profondamente religioso sono infatti l'intersezione e la compenetrazione dei livelli linguistico, teologico e simbolico: gli elementi "grammaticali" vengono sublimati e resi funzionali al raggiungimento di una dimensione ultraterrena e, viceversa, spiritualità e simbologia pervadono linguaggio e forma. «Non mi piace essere binario, fare i passi a tempo»: l'innovativo linguaggio di Messiaen scardina il sistema metrico-accentuativo della musica tonale a favore di una musica amensurata, complici le suggestioni derivanti dalla metrica greca appresa da Dupré e Emmanuel, dai 120 *deci-tâla* del *Samgitaratnâkara* del teorico indù Sarngadeva (XIII secolo) e dal «principio vitale dei ritmi stravinskijani»; ma anche dalla discorsività del canto gregoriano, dalla musica cullante di Debussy, dalla ricchezza ritmica del canto degli uccelli. Il sistema divisivo occidentale lascia il posto alla moltiplicazione di un valore breve che concorre alla formazione di ritmi irregolari (spesso numeri primi), ritmi aumentati e diminuiti, pedali ritmici e ritmi non retrogradabili, ossia palindromici, i quali, pur svolgendosi nel tempo, si richiudono su loro stessi, contraddicendo la direzionalità. A livello formale, gli otto movimenti del *Quatuor* – legati, anche a distanza, da corrispondenze simboliche – rispecchiano la perfezione biblica del numero sette: i sei giorni della Creazione santificati dallo *Shabbat* divino. Ma «il riposo del settimo giorno si prolunga nell'eternità e diviene l'otto della luce indefettibile e della pace inalterabile».

Il *Quatuor* è sorretto da una solida impalcatura ritmico-formale: basti vedere il complesso meccanismo rotatorio costituito da due differenti coppie *talea-color* della *Liturgie de cristal*, potenzialmente infinito e cristallizzato nella sua ripetitività, o «l'irresistibile movimento d'acciaio, formidabile granito sonoro» che è la *Danse de la fureur, pour les sept trompettes*, uno dei vertici innovativi del linguaggio di Messiaen; qui l'uomo, travolto da una forza dirompente, perde ogni punto di riferimento.

Messiaen riveste melodicamente e armonicamente tale impalcatura attingendo a un personale vocabolario di sette modi (sistemi scalari inusitati, caratterizzati dalla divisibilità in moduli e dalla limitata trasponibilità) i quali, «realizzando una sorta di ubiquità tonale, avvicinano l'ascoltatore all'eternità». Immagini multicolori, solenni silenzi di adorazione, meravigliose luci e visioni di pace investono inoltre poeticamente e simbolicamente il *Quatuor*: nel VII movimento, dedicato all'arcobaleno che sovrasta la testa dell'Angelo, un turbinio di suoni e colori sovrumani, di arcobaleni iridescenti innalzano l'ascoltatore verso la sfera ultraterrena. Una particolare facoltà sinestetica permetteva a Messiaen di "vedere" suoni colorati e di "sentire" i colori. Le «cascate di accordi oro-verde, rosso-violetto, blu-arancio» del pianoforte nel *Vocalise pour l'Ange* e nel *Fouillis d'arcs-en-ciel* rispecchiano il fascino esercitato su di lui dalle vetrate della Sainte Chapelle a Parigi. E poi gli uccelli: per Messiaen simbolo di libertà e del desiderio di luce, di stelle, di arcobaleni. Il loro canto fa il suo ingresso nella *Liturgie de cristal* per dispiegarsi giubilante nella parte centrale dell'*Abîme des oiseaux*, in contrapposizione alle parti esterne, dove lunghe note, silenzi e dinamiche esasperate restituiscono l'abisso: le maglie del Tempo in cui l'uomo è imprigionato.

Nel *Quatuor* tensioni, risoluzioni e discorsività lineare lasciano il posto a una costruzione modulare con tasselli di materiale musicale accostati e sovrapposti come i componenti delle vetrate delle chiese. Solo l'*Intermède*, con la sua regolarità metrica, rappresenta un'oasi ancora "terrena", ricordando all'uomo ciò che sta lasciando sia in termini simbolici che di linguaggio.

La difficoltà del *Quatuor* è nota; a Görlitz, ai musicisti già sbilanciati dalla mancanza di riferimenti metrici tradizionali, Messiaen chiedeva effetti strumentali estremi e inusuali: dinamiche esasperate, forza inaudita e massima precisione nella *Danse de la Fureur*, pianissimi quasi impossibili. Akoka lamentava note troppo acute e le lunghe frasi, Le Boulaire gli ampi archi melodici disumanamente lenti. Ma la serenità del compositore infondeva fiducia, rendendo possibile ciò che sembrava non esserlo, innalzando tutto a un livello superiore. «La musica di Messiaen non era fatta di strumenti, ma di qualcosa che andava molto oltre».

Due doppi archi a sancire il simbolo dell'infinito: l'eternità preannunciata dal I movimento trova riscontro nelle due *Louanges*, di esasperante lentezza; qui il valore breve assume valore autonomo: ogni singolo accordo del pianoforte pare esprimere un istante di vita eternamente dilatato, un istante a sé, senza più relazioni con il precedente e il successivo. E, al di sopra, le lunghissime ed eteree melodie del violoncello nel V, e soprattutto del violino nell'ultimo movimento, con la sua progressiva ascensione verso l'acuto, sembrano costituire quel «ponte attraverso l'Assoluto» precedentemente citato.

«Ho composto questo quartetto per evadere dalla neve, dalla guerra, dalla prigionia e da me stesso. […] In mezzo a trecentomila prigionieri [30.000], probabilmente ero l'unico a non esserlo», afferma Messiaen. Ma il religioso silenzio che avvolse il finale dell'esecuzione – «quello che un capolavoro sublime crea» – dimostra come la musica del *Quatuor* abbia innalzato al di sopra della barbarie, della fame e del freddo anche il suo pubblico. Ancora oggi, all'ascolto di questa musica «estranea alla bellezza terrestre e pervasa dall'idea di Dio», percepiamo la sua essenza «oltre il Tempo» impregnata di fede e di religiosità.

© *Donatella Meneghini*

Davide Bandieri was born in Florence in 1979 and graduated in clarinet in 1997 from the Istituto Superiore di Studi Musicali Pietro Mascagni in Livorno under the direction of Maestro Dario Goracci, then completing his training with Fabrizio Meloni, Karl Heinz Steffens and Alessandro Carbonare, the last at the Arturo Toscanini Foundation's Mythos Academy. In 2002, he was awarded the master in the triennial chamber music course at the Academia Incontri col Maestro de Imola under Maestro Pier Narciso Masi.

After winning an international competition, he has since 2012 been First Solo clarinet in the Orchestre de Chambre de Lausanne.

From 2004 to 2011, he was Solo piccolo clarinet in the Madrid Symphony Orchestra (the Teatro Real's Resident Orchestra).

He has collaborated with the Lucerne Festival Orchestra, the Mahler Chamber Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestra Nazionale della RAI, the Orchestra del Maggio Musicale Fiorentino, la Orchestra della Toscana and la Orchestra del Teatro dell'Opera di Roma, playing under the direction of such maestros as Claudio Abbado, Riccardo Muti, Daniel Harding, Giuseppe Sinopoli, Kent Nagano, Gianluigi Gelmetti, Bruno Bartoletti, Roberto Abbado, Lu Jia, Myung-Wung Chung, Pinchas Steinberg and Tugan Sohiev. He also collaborates as first clarinet with the Camerata Strumentale di Prato.

Davide Bandieri has played as soloist in «Introduzione, Tema e Variazioni» by Rossini, Busoni's Concertino, Antonio Anichini's Concerto, the Concertino by Luciano Berio and Schubert's «Totus in corde lanqueo» in turn under A. Pinzauti, J. Webb, B. Ungrangsee, D. Dini Ciacci and K.H. Steffens.

In 2002, he won the Selmer Paris First Tremplin Jeunes leading him to an appearance in the Paris Atrium Magne and at the 2003 Salt Lake City University ClarinetFest.

He has been intensely engaged in chamber music, performing at the Lucerne KKL (Lucerne Festival Orchestra), at the Teatro Coliseo in Buenos Aires (Camerata Strumentale soloists), at the Teatro dell'Opera de Roma, at the Teatro Real in Madrid (Madrid Symphony Orchestra soloists) and for the Amici della Musica de Florencia (Camerata Strumentale soloists).

He founded the Duo Prevert in 1998 with pianist Luca Torrigiani, with whom he has won numerous prizes in national and international chamber music competitions (Racconigi, Pietra Ligure, Concorso Luigi Nono, Pinerolo).

Very active in contemporary music, he has commissioned and premiered works by the likes of Antonio Anichini, Massimo Botter, Willy Merz, Eduardo Morales-Caso, Ailem Carvajal Gómez, Ileana Pérez Velázquez, Luis Cosme González, Luigi Abbate and Gianluca Cascioli.

He has since 2008 promoted the COLLECTION DAVIDE BANDIERI project, a set of scores for piccolo clarinet published by PeriferiaMusic, new works commissioned and premiered with the intention of extending and adding value to the musical literature for this instrument.

Born in 1981, the French violinist **Lisa Schatzman** is a versatile artist, a dedicated concertmaster and a passionate chamber music player.

She is the 1st concertmaster of the Lucerne Symphony Orchestra since 2010. She has been a regular guest as a concertmaster with the London Philharmonic Orchestra.

As a sought-after chamber music partner, she has performed with artists such as Steven Isserlis, Fazil Say, Jörg Widmann, Andreas Ottensamer or Albrecht Meyer. She is a regular guest at renowned chamber music festivals in Europe and has played on international stages like the Concertgebouw Amsterdam, Herkulessaal Munich and Lucerne KKL.

She was selected for the highly regarded BBC "New Generation Artists" program as the first violin of the Psophos Quartet (2007-2009). She has made recordings with various chamber music groups for the Bayerische Rundfunk, France Musique, BBC 3 and SRF 2.

She is a prizewinner of the Geneva International Music Competition 2004 and has performed as a soloist under the direction of Christoph Poppen, Lawrence Foster and James Gaffigan.

She studied from an early age with the hungarian violinist Tibor Varga, continuing subsequently to learn from Hagai Shaham in Israel and finally from Ana Chumachenco in her legendary class at the University of Music in Munich. She received further inspiration from Miriam Fried, Zakhar Bron, Ida Haendel and Joseph Silverstein.

Recordings of the artist are available from Avie Records, Neos, and the historic Swiss label Claves Records. Her CD featuring works by Richard Strauss has been nominated for the International Classic Music Awards.

Lisa Schatzman has developed a fascination for the chamber music of the classic modern era by founding her own concert series "MusikWerk Luzern".

She is a regular guest Professor at the prestigious Stauffer Center for Strings in Cremona.

She currently plays a Niccolo Amati violin, which has been made available to the Lucerne Symphony Orchestra as a loan by a private sponsor.

Joel Marosi, born in Zurich. Studies with Nancy Chumachenco in Zurich, Heinrich Schiff in Basel, Claus Kanngiesser in Cologne and Arto Noras at the Sibelius Academy in Helsinki. 1996 degrees in Solo and Chamber music with distinction. Masterclasses with Janos Starker, Yo Yo Ma, Harvey Shapiro, David Geringas, Ralph Kirschbaum. Numerous awards in competitions both nationally and internationally. Lausanne 1991, Berlin Mendelssohn Competition 1992, Osaka 1996.

Joel Marosi serves regular as principal with the Camerata Bern and Camerata Salzburg . Guest principal in numerous Orchestras such as DSO Berlin, Luzerner Sinfonieorchester etc. 2000-2003 principal in the Sinfonieorchester Basel and since 2005 principal in the "Orchestre de Chambre de Lausanne". Since 2019 Joel Marosi is also principal in the Verbier Festival Chamber Orchestra.

As a Solist Joel Marosi performed with numerous Orchestras which include the Orchestre de Chambre de Lausanne, Prague Chamber Orchestra, Göttinger Sinfonieorchester, Hannoversche Orchestervereinigung, Musikkollegium Winterthur, Athens State Symphonie Orchestra with Conducters such as Ton Koopman, Heinrich Schiff, Christoph Mueller, Christian Zacharias, Hannu Lintu, Thomas Zehetmair, Mario Venzago and Loukas Karytinos.

Joel Marosi is a dedicated chamber musician. Many concerts with a.o. Gabor Takacs, Ursula Holliger, Jürg Dähler, Irene Abrigo, Dimitri Ashkenazy, Ilya Gringolts, Davide Bandieri, Li Wei Quin, Isabelle van Keulen, Renaud Capuçon, James Ehnes and Pablo Sainz-Villegas.

Joel Marosi is a founding member of the Zurich Piano Trio. The Trio played its debut concert on invitation from Isaak Stern at Carnegie Hall in 1997 and has been pursuing an international career.

From 2018-2023 Joel Marosi joined the Swiss Piano Trio , which formed its international career in its more then 20 years of existence. Joel Marosi records widely for Claves, Audite , Harmonia Mundi, Warner Music Korea, Prospero Classical. The latest is a Album with the complete Works by Fanny and Felix Mendelssohn for Cello and Piano with the Pianist Esther Walker. It was produced in 2021 by First Hand Records, London, and got acclaimed critics internationally.

Joel Marosi gives regular Masterclasses in Europe and Asia and held a Interims Professorship for Chamber Music at the Music Akademie Geneva- Neuchatel from 2019-2021. In 2023 a new collaboration started with the Underground Youth Orchestra in Athens wich includes regular Masterclasses and coaching Projects. Joel Marosi was appointed Professor for Cello in 2023 at the Music University of Lucern.

Born 1971 in Finland. **Marja-Liisa Marosi** studied in Sibelius-Academy with professor Dmiotry Bashkirov as well as Matti Raekallio. She continued her studies in Hochschule für Musik Köln with professor Arbo Valdma. During her studies she participated in numerous master classes with Yefim Bronfman, Vitalij Margulis, Bella Davidovich, Karl-Heinz Kämmerling, Pavel Vernikov, etc. She has also studied fortepiano with Melvyn Tan, Aleksej Ljubimov and Tuija Hakkila.

Marja-Liisa Marosi has won the first price in the piano competition of Fazer Music Foundation in 1986, piano competition Heino Kaski in 1985 and 1988 as well as competition for contemporary music „Tampere Uussoitto" in 1996. She was the first Finnish musician to receive a scholarship for one year from Yamaha Music foundation in 1989.

Marja-Liisa Marosi has been a very active member of Zagros Ensemble, which devotes its time on performing contemporary music and takes a good care of contacts with young contemporary composers. She has worked as an accompanist in several chamber music festivals such as Festival Pablo Casals, Naantali Music Festival, Lappeenranta-Lemi Music Festival, etc. She plays regularly in several different chamber music combinations in Switzerland and in Europe. Marja-Liisa Marosi teaches in Conservatoire de Lausanne since 2009, worked as an accompanist in Haute Ecole de Musique de Lausanne since 2012 and teaches at the Conservatory of Zurich since 2023.

Recording: 30 December 2023, Auditorium di Santa Cecilia, Perugia (tr.3);
24 February 2018 (tr.5) & 7-8 February 2019 (tr.1-2, 4 & 6-8), Classical Recording Studio, Perugia, Italy
Sound Engineer, recording producer and editing: Luca Ricci
Piano Fazioli F278. Tuner: Diego Sciurpa (tr.5)
Piano Steinway D274. Tuner: Diego Sciurpa (tr.1-2, 4 & 6-8)
Photo credits © ChristianMeuwly.
℗ & © 2025 Brilliant Classics

95393

www.brilliantclassics.com